

The Alline

VOL. IX.

THE ART JOURNAL OF AMERICA.

NO. 11.



THE PET OF THE HERD.—AFTER JEAN SIVADI.

AROUND NEW YORK.

IF not so famous as the Bay of Naples, with its crescent form and volcanic walls, the bay and environs of the American metropolis possess a beauty and grandeur of their own hardly to be equaled elsewhere. Manhattan Island, on which the great city stands, may be compared to the entering wedge opening up a continent, as it is the commercial, financial, art and literary center of the country, as well as the port of entry for the hundreds of thousands of Europeans who are seeking new homes in a new world, and the place of embarkation for the thirty thousand well-to-do Americans who annually cross the Atlantic to visit the museums and picture galleries of Europe. The points of picturesque interest by sea and land, surrounding New York, are almost too numerous to mention. Standing upon the top of the high rocky cliffs which mark the beginning of the stupendous Palisades of the Hudson, the eastern view, sweeping around the horizon to the south and west, is gigantic, vast and comprehensive, crowded with pictures and lines of beauty. The upper or northern end of the island is seen, with many fine villas embowered in trees; the High Bridge, with its tower; the rolling hills of Long Island in the vicinity of Astoria; the gleaming waters of the East River, studded with islands and great public institutions; the maze of church spires, domes and tall warehouses which form Brooklyn, in the purple and hazy distance; the cloud of smoke resting over the mighty metropolis which has already swallowed up more than half of the island; the lordly Hudson, a broad, smooth, silvery highway to the sea, thronged with the commerce of the world; and, in the dim southern distance, the faint blue bow-like outline of Staten Island, with the pathway known as the Narrows, leading to the ocean beyond. If this scene is too extensive and panoramic for the artist, he may select a nearer and more minute picture from the sea-wall surrounding the Battery, with the Heights of Brooklyn at his left; the green, tree-covered Governor's Island in the middle distance, with its circular yellowish Fort Columbus, and the waters of the bay spread out like a broad mirror, on which float all ships that spread white wings, or send forth clouds of curling steam. Every species of water-craft can be studied from this point at leisure: the huge "floating palaces" for passenger traffic, gay with the flags of all nations, as the "Columbia" and "Grand Republic," with their monstrous sidewheels—which caused so much amazement to foreign peoples when the wooden Pacific Mail steamships sailed through the Mediterranean Sea and Suez Canal—to the trim and bird-like yachts or schooners. Moran, Quartley, Homer and many other artists have found some of their most effective studies near the sea-wall and piers of the lower end of New York. The warships of England, France and Russia often drop anchor in the harbor; fleets of merchantmen from all points of the compass, with golden spars and masts when reflecting the light of the descending sun, sail irresistibly toward the point of attraction; the great European steamships—long, low and black, leviathans of the deep—come out and in, and everywhere there is life, color, motion, light and shade, material enough for the greatest and most industrious of artists.

SPRING TIME.

WHILE certain American artists have recently made considerable successes in France, as Mr. Bridgman and Mr. Henry Mosler, it is gratifying to know that another American, Mr. W. T. Richards, has met with popular appreciation in London. The two large marine pictures which he sent to the Royal Academy Exhibition were not only accepted, but immediately found purchasers at the rate of \$2,000 each, while several of his water-color drawings, exhibited at the Dudley Gallery, were sold at high prices. The London *Globe*, in a notice of Mr. Richards' pictures, said: "The large picture, 'Twilight, Coast of England,' is an artistic and apparently faithful rendering of a singularly picturesque subject, sober and harmonious in tone and strikingly true in atmospheric effect. All the fissures and laminæ in the curiously-formed masses of rock are delineated with extreme care and fidelity, but every detail is carefully subordinated to the general effect."

Of the three pictures which Mr. Richards sent to the Exposition Universelle, we reproduce a pretty and characteristic work called "Spring Time," which now hangs in the gallery of Mr. J.

H. Sherwood, of New York. The scene is doubtless on the coast of Newport, with its combination of rock, cliff, lawn and water, where it is known Mr. Richards has a studio, and, like La Farge, is fond of painting. Some may object that this picture is, perhaps, simply a faithful transcript of a rather uninteresting bit of nature—green pasture and a few straight trees in the foreground; but we may be sure only a good workman would select so plain a subject, with so little attempt at composition. Some artists depend largely upon the natural beauty of the scene they depict for the effect to be produced by their pictures; only a strong artist can take any common piece of woods and upland, and endow it with qualities which shall win admiration. There are no figures introduced into this landscape for the purpose of occupying the beholder's attention; and if there is any intention of telling a story on the canvas, which need not always be the case, the artist has simply designed, evidently, to express a mood of nature, however prosaic it may be, in the spring time of the year. The sea in the distance is calm; the earth is carpeted with tender grass and fresh wild flowers; the tree-tops are misty with a cloud of undefined foliage, which will assume strength and form in mid-summer. The drawing is good, so is the coloring, and, coming from the hands of Mr. Richards, it may be assumed none of the details have been slighted. If Mr. Richards' pictures were not all properly hung at the Exhibition, that was the fault of the incompetent and amateurish managers.

At the National Academy Exhibition, held in New York in 1879, Mr. Richards exhibited a picture called the "Yellow Carn of Cornwall," which won high praise. It was full of individual excellences, and made a powerful impression. A critic, writing of this picture, said: "The luminous cloud-painting in the distance, the rare felicity of drawing and color by which the semblance of movement and liquidity is given to the water, and the exquisite rendering of the grassy slope and moist sand at its base, are things which give fresh delight on repeated seeing. But the treatment of rocky promontories, enjoyable as this is, separately considered, introduces a photographic definiteness into the work which is not agreeable. In preserving truthfulness of detail in this and some other features of the scene, the artist has sacrificed the truthfulness of the entirety; for the eye, in taking in those beautiful distant effects, would not have been able to individualize so strongly the near features; it would not have been able to carve out with so much decision of line those skillfully drawn headlands." Another critic, writing of the same work, says: "It is remarkably well drawn, in a manner which, though minute, yet preserves a certain broadness. In atmospheric effect it is clear, crisp and cool; the green waters rippling into the shore are wet and cold; the much-fissured cliffs—a remarkable instance of thorough representation of geological character—are bold and rise from the earth; and the perspective, both lineal and aerial, is excellent. Mr. Richards sees nature too much as a botanist, and draws and paints her with the all-seeing, distance-compassing eye which the mechanical draughtsman or architect assumes is his when he makes his drawings."

Among the many works painted by this artist mention may be made of the following: At the Water-Color Exhibition of 1873-4 Mr. Richards exhibited "Chicorua," "Clearing Up," "Below the Excursion House, Atlantic City," "Pemigewasset Fall," "Eagle Cliff," "Off the Spar Buoy, Atlantic City," and "Near the Lighthouse, Atlantic City. In the Water-Color Exhibition for 1874-5 Mr. Richards was represented by several works, among them "Third Beach, Newport, R. I.," "High Tide, Brigantine Beach, N. J.," and "November." In 1873 Mr. Richards was in Paris, studying art in the studio of M. Lucas. In the Salon of that year he exhibited two pictures. Other important works by this artist include the three pictures sent to the Centennial Exhibition: "The Wissahickon," "Old Trees at Atlantic City," and "Paradise, Newport," all belonging to Mr. G. Whitney; "Sunset on the Ocean," the property of Mr. S. J. Harriet of New York; "Going to the Spring," in the John Taylor Johnston collection, which sold for \$725; "First Beach, Newport," which sold from the same gallery for \$550; "A New England Coast," exhibited at the National Academy in 1874; "Out in the Country," in 1878; "Mount Vernon," in the Lamont gallery; "Fremont Rocks—Schooner Head and Spouting Rock," in the H. T. Chapman gallery; and the "Autumn Walk" and "Paradise Rocks, Newport," belonging to Mr. John H. Sherwood of New York.

OUR FINE-ART COLLECTIONS.

THE JACQUES GALLERY.

A COLLECTION of over one hundred paintings, without a single example of the modern French school, in the city of New York, where fashion exercises such a controlling interest in art matters, may be regarded as remarkable if not unique. Such is the fact in the Jacques Gallery, attached to the residence of Mr. James M. Jacques, No. 3 West Fifty-seventh street. While a large majority of the pictures are from Italy, mostly from Rome, the catalogue shows fourteen examples from Brussels, four from Düsseldorf, three from Munich, fourteen from New York and one or two each from such places as Antwerp, Lucerne, Hamburg, Haarlem, Geneva and Philadelphia. It will be seen, therefore, that it is possible for an opulent citizen of New York to collect a gallery of paintings and not even recognize the existence of France and its Parisian art. Complaint is made by more than one critic that French methods and French art are too much thought of by American artists and collectors. Philip Gilbert Hamerton, writing of the American pictures at the Paris Exposition Universelle, says that the chief objection to the American exhibition is one which has been made elsewhere, namely, its curious lack of nationality. European influence has so overpowered the native American genius, whatever that may have been, that on entering a room filled with pictures all painted by natives of the United States, an Englishman does not at all feel as if he had crossed the Atlantic; it seems to him, rather, as if he had simply crossed the Channel and found himself among his old acquaintances of the European continent. The average American picture gallery will be found to contain the stereotyped works of Bouguereau, Breton, Cabanel, Corot, Daubigny, Desgoffe, Gérôme, Meissonier, Rousseau, Vibert and other Frenchmen, to the exclusion of the rest of mankind. Recently Munich pictures have found some favor in American eyes, and, thanks to Makart, Gabriel, Max, Munkácsy and Defregger, Austrian and Hungarian art is becoming better known in the United States. Entering the Jacques Gallery one feels himself at once in a new world of art, face to face with embodied genius of fresh painters, most of whom work in their own way beneath the sunny skies of southern Europe, regardless of what is transpiring in the great French babel. Here are no less than nine examples by A. La Volpe, of Rome, mostly scenes in or near the Eternal City. The list embraces the "Temple of Vesta," the "Ruins of an Ancient Greek Theatre," "Temple of Neptune, Pesturn, Italy," "View of the Colosseum from Caesar's Palace," "Donkey Grazing," "Roman Peasants," "Roman Cattle," "Sicily, Mount Etna," and "The Bay of Naples, Sunset." We may agree with Mr. George Inness that scenic art can never assume to be a representative of the higher forms of mind—in other words, of the deeper principles of human nature—and must always attain its cohesive principles, or what makes it art, from what is more abstract and poetic though more humble as to outward pretensions. Yet it may become a very beautiful representation of one of the various forms of culture. One can not look upon Volpe's pictures of Roman and Greek ruins without a feeling akin to that awakened by their actual presence. While photographic in exactness of outline, they possess in appearance the solidity of the ruins themselves, are rich in color, deftly and broadly painted, and, what is more, express the sentiment of the scene to a marvelous degree. The artist paints out of doors, directly from nature, and is happily able to catch passing atmospheric effects. His treatment of light and shade is good, and he appears to be able to paint strongly and rapidly, with entire confidence in himself and his palette. This is especially true of his "Sicily, Mount Etna," where the water in the foreground is as rich in color as Arthur Quartley's, and the sunlight is treated very effectively. In the picture of the great and well-preserved "Temple of Neptune," the huge building crowns a hill, bathed in an Italian atmosphere rich in color yet subdued in tone, while the foreground is strong with the brown and green lush grasses of spring time. "The Bay of Naples" is a distant and comprehensive view, showing most of the city, with its palaces and castles, while the sails of the fishing boats in the foreground glisten with the golden light of a glorious sunset. The stones on the shore and in the shallow water are boldly drawn, while their texture has been carefully reproduced, adding to the richness of the effect.

Annibale Gatti, of Florence, who was born at Forli in 1828, has

two pictures—a conventional and sentimental picture of "Paul and Virginia," the incident of the bird's nest, and a large work, "Molière Reading Tartuffe to his Cook," a pleasing and well-known work which has been many times repeated.

August Riedel, born at Bayreuth in 1800, and Professor of St. Luke's Academy of Rome, is also represented by two works—"In the Orange Grove" and "Herodias." He is a pupil of the Academy of Munich, and the influence of that school can be traced in his works, such as his love for dark backgrounds and dramatic effect. The "Orange Grove" shows a full-face portrait of his own daughter, surrounded with the rich green leaves and golden fruit of the orange tree. The picture is almost decorative in effect, and a fine study of color. In "Herodias" there is the richly costumed, traditional Jewish maiden, with plump, fair, bare arms and bust, dark hair and eyes, and a pensive expression of face, standing full length upon the canvas, looking at the spectator. Professor Riedel's daughter again poses in this fine work. She is handsome in form, feature, and complexion, and her father, as a portrait painter, possesses much of the style, strength and technique of Bonnat, while he seems to be as fond of using his daughter for a model as Hans Makart is of utilizing his wife for the same purpose. Professor Riedel is a member of the academies of Berlin, Munich, Vienna and St. Petersburg. His "Albanian Girls" and "Bathing Girls" are in the National Gallery, Berlin.

Professor J. Alt, of Rome, has ten pictures in this gallery—"Lake Castel, Gondolpo," "A Slight Misunderstanding," "Terni Waterfall, near Rome," "A Swiss Hamlet," "Arc of Constantine, Rome," "Fountain of Arricia," "Forum Ruins, Rome," "Villa, Borgese Park," "Lake Nemi, Italy," and "Mount Mario, Rome." Some of these paintings are very beautiful, showing much study and painstaking on the part of the artist. The "Terni Waterfall" is charming in its effects, the dashing water, broken into spray and mist, being truthfully rendered, while the rocks are rich with moss and dark in color, the effect of being constantly wet. Few artists can render the substance of rocks better. The Swiss scene is full of light and atmosphere, with a street of quaint houses in the foreground, backed in the distance with snow-capped mountains. The "Arc of Constantine" has been painted with the greatest care, all the sculpture upon it being minutely wrought. "The Fountain of Arricia" is a comprehensive Italian landscape, with the roadside fountain in the right hand of the foreground, from which the eye is enticed to a charming view in the distance—a town on the summit of a high hill, with its cathedral and palace, and over and beyond all a soft, hazy sky.

The largest and one of the most important canvases in the Jacques Gallery is an "Italian Garden Scene," by F. Carcano, of Milan. An upright picture, at least four by six feet, it shows the rear yard of an Italian house, a broad path running through the centre, lined on both sides with flowers, vines, trees, etc., like a veritable Eden. Upon a broad step in the foreground sits a girl, with a basket of flowers at her feet, dahlias, asters and other fall blossoms, while pots of blooming carnations and other flowers stand by her side. The sunlight falls in broad masses across the path, paved with a cream-colored tile, giving a bright and cheerful aspect to the whole work. Two-thirds the way down the path a woman and girl are cutting flowers. The block of Italian houses, much resembling American city residences, forms the background. The study of greens in the foliage which crowds the yard is beyond the powers of most artists, but the peculiarity of the work is its technique. Carcano appears to be of the Titian school, and relies much upon the dark, neutral tints of his canvas for effects. All the shadows are formed by the canvas itself; the lights are painted upon it in opaque colors; some of the flowers and leaves are laid directly upon the bare canvas in transparent colors, and in many places the artist has used the handle of his brush to produce certain effects, as the slender stems of the carnations, the embroidery in the flower-girl's dress, etc. The effect of the whole is wonderfully life-like, notwithstanding all the tricks of the artist. This artist had two pictures at the Exposition Universelle—"Promenade Sentimentale" and "Interior of the Dome at Milan," a beautiful work.

In figure painting no work in this collection is better than "Childhood," by A. Romako, of Rome. Two children, of perhaps two and three years of age, life size, are blowing soap bubbles at an open window. They have evidently left their bed in a hurry to engage in the fascinating amusement, since their round

and plump forms are scantily clothed. One is a blonde, the other a brunette, and both are as beautiful, dimpled, rosy and full of child-life as one could wish. There is none of the sickly, wax-like texture in the flesh so common with Bouguereau's children; they rather remind one of the healthy and lusty cupids painted by Rubens. They are leaning upon a cushion of faded red velvet

The action of the horses is spirited, while their riders are strong men, the muscles of whose arms and limbs are well developed and good to look upon.

Professor J. Zelger, of Lucerne, has two large Swiss mountain pieces, close studies from nature, "The Bluming Alps, Morning," and "View of Mount Pilate, Morning." The first shows a deep,



SPRING TIME.—AFTER W. T. RICHARDS.

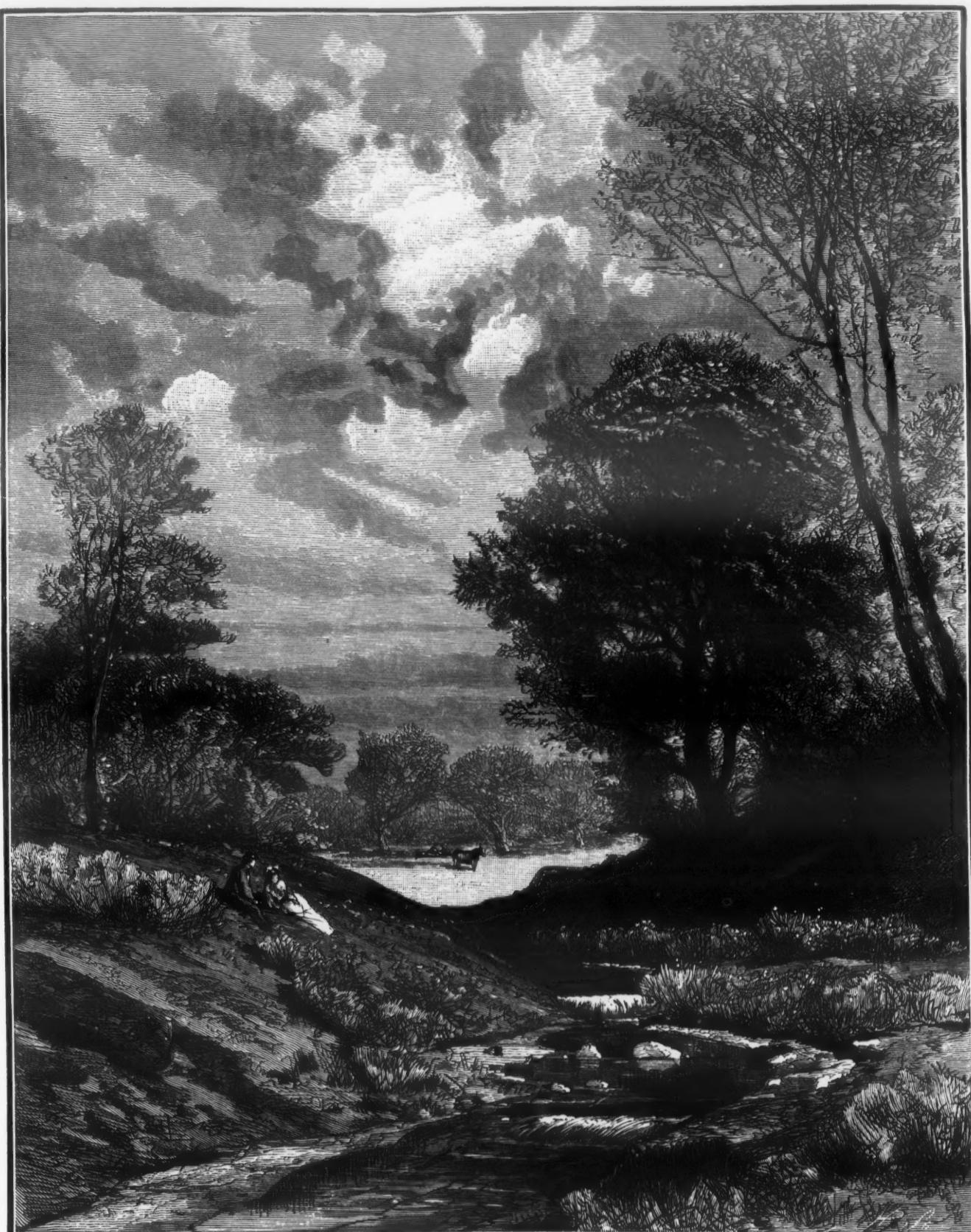
which has been placed in the window seat, a subdued piece of color which contrasts effectively and harmoniously with the flesh of the infants. The flesh painting is excellent and the story of the artist is well told.

A powerful work, by D. Torti, of Rome, is called "Roman Augurs," and gives in bold relief a troop of Roman soldiers on horseback, following hurriedly the birds which fly before them.

clear lake in the foreground, with clumps of tall fir trees and the range of mountains against the horizon. The second is grand, gloomy and solitary, an immense cone of rock in the heart of the Alps, its top glistening with the glow of morning light, while the valleys below are shrouded in darkness and mist. Professor Zelger has made an earnest study of mountain forms, and paints his pictures only after almost innumerable sketches from nature.

Two unusually interesting figure pieces are by Professor L. Becki, of Florence—"The Spring Time of Life" and "Gathering Olives." In the first, two Italian maidens, the arm of one thrown over the shoulder of the other, are walking by the edge of a wheat field on their way to a spring for water, singing as they go and carrying urns. The position of the maidens is full of grace, their

love to see broad patches of warm color, touched up here and there to give certain effects. In the edge of a yellow wheat field, gay with poppies and corn flowers, stand a couple of Italian maidens. One crushes the ears of wheat with her hands, holding them above her head to winnow the chaff as the grain falls into the basket, while the other gleans the scanty stalks from the field.



FORD'S GLEN. - AFTER A. C. HOWLAND.

costume is picturesque, and their happy, innocent, thoughtless manner shows them to be in "The Spring Time of Life." The second canvas gives a woman picking olives in a grove of ancient and wonderfully twisted trees, while a boy gathers into a basket those which fall to the ground.

"Roman Gleaners," by A. Romako, of Rome, is a work to delight such American artists as Inness and Winslow Homer, who

C. Van Leemputten, of Brussels, a pupil of Verboeckhoven, whose works resemble the master's, has a number of sheep pieces and barn-yard views, all well painted and pleasing to look upon. Other cattle and sheep pieces are "A Bull Fight, Roman Campagna," by Giovannini, of Rome, two of the long-horned, black cattle of the plains engaging in a contest by the roadside; "Landscape and Cattle," by J. Hendricks, Jr., Brussels; "Land-

scape and Cattle," by L. Robbe, of Brussels; "Sheep," by D. L. Lockhorst, of Antwerp, and "A Normandy Stable Interior," by Verschuur, of Brussels.

La Toussaint, of Düsseldorf, has two pretty *genre* pictures, "Day's Work O'er," children riding home on a load of hay; and "High Art," rather a comical work, showing a man on a scaffolding in front of a church, preparing to paint a statue of the Virgin in colors after the copy of a print which he has tacked up! Professor Castagnoli, of Florence, contributes three pleasurable

brocaded silk, made up with alternate bands of cherry red, the room hung with rich tapestry.

W. M. Brown has a number of his best fruit pieces in this collection, among them "Bartlett Pears," "Strawberries," "Egg Plums," "Cherries," "Currants," "Prize Peaches," "Assorted Fruit," etc. The "Bartlett Pears" will rank among his most successful works.

Other works of note in this gallery are "The Jung Frau," by Chavannes, of Düsseldorf; the "Rue Obscure, Villefranche,



A NOVEMBER TWILIGHT.—J. D. WOODWARD.

ing works, "Vow to Cupid," "Love and Music," and "Love and Poetry." These are all park scenes, with tender backgrounds of foliage and well-painted figures in the foreground. In the first picture a lady, said to be the wife of the artist, is making a vow to a statue of Cupid; in the last-mentioned work a gallant, in a costume of red tights, gray velvet coat and purple velvet hood, is reading from a volume to a young lady, clad in lilac velvet, who leans her head upon her lover's shoulder. The texture of the velvet is rendered with marvelous fidelity, and the effect of the whole picture is refined and pleasing. "A Lady of the Fifteenth Century," by S. Romagnoli, of Düsseldorf, is much in the same style—a well-painted full-length figure, displaying a costume of white

France," by E. Matigny, of Nice; "On the Campagna, near Rome," a large landscape by Giovannini, of Rome; "Winter Scene in Holland," by A. De Loewe, of New York; "A Dyke in Dortrech, Holland," by Hulk, of Antwerp; "Playing 'Mora,' an Italian Game," by Rasignelli, of Rome; "Grand Canal and Navy Yard," Venice, by G. Ciardi; "View of the Pantheon, at Rome," a fine street scene, by A. Faure; "Charity," a scene in the Church of San Pietro, in Monterio, by N. Pesado; "Noonday," Holland, by Wyngaerdt, of Haarlem; "Castel Mari," opposite Mount Vesuvius, by F. Nerly, of Rome; "Moonlight," Amsterdam, by Kreutzer, of Düsseldorf; "On the Qui Vive," by De Vos, of Courtrai; "Woodland View," by Albert Insley, of New York; "The



MARGARET AT THE FOUNTAIN.—AFTER ARY SCHAEFFER.

H
a
p
E
C
is
p
V
f
V
P

"Halt" and "Out For a Run," by Engler, of Brussels; "Charity" and "Now Beg for It," two delightful *genre* pictures, exquisitely painted by G. Chierici, of Florence; "Interior, Pompeii," by L. Bazzani, of Rome, a work reminding one of similar pieces by Coomans; "The Lay Figure," by Mark Fansani, in which Raphael is visiting the studio of Fra Angelico; several bird, fruit and fish pieces by Costa, of Rome; "The Abdication of the Duke of Venice," by Stephano Ussi, a painter of the first rank, who is Professor of Fine Arts at Florence, and has won medals at Paris and Vienna. There are also a number of excellent copies of renowned pictures by the old masters.

—Fuller-Walker.

THE MUNICH ART EXHIBITION.

ON the 20th of July, 1879, the International Art Exhibition at Munich was opened by Prince Luitpold, uncle to the king of Bavaria, in the well-known glass palace, built after designs by Mr. Albert Smith, of Munich, and was divided into three parts—the central for oil paintings, the southern for architectural designs, and the northern for German water colors and engravings. The pieces of sculpture, regardless of nationality, were distributed throughout the building with a view to decorative effect. The right-hand side of the central saloon was hung with foreign paintings, the left side and middle spaces with German ones. The vestibule of the exhibition palace was artistically decorated by Prof. W. Lindenschmit, August Spiess, Prof. A. Wagner, H. Lotton, and Claudio Schrandolph, Jr.

The number of works on exhibition at the opening, exclusive of those from France—which arrived late owing to the tardy action of the French Government—amounted to 7,981, subdivided as follows: Oil paintings, 1,157; water colors, drawings, etc., 1,454; pieces of sculpture, 1,654; engravings, 1,798, and architectural drawings, 1,927. These numbers were largely increased before the close of the Exhibition, the oil paintings alone amounting to 4,000. Besides the pictures representing the artists of Paris, the French Government sent twenty-one of the finest modern paintings from the Luxembourg, this selection including, as all Americans will be pleased to know, "The Return," by Mr. Henry Mosler, the Cincinnati artist, which picture was the first ever purchased by the French Government from an American.

A study of the display revealed religious, historical, portrait, landscape, *genre* and still-life pictures in large numbers; while the colorist, the mannerist, the idealist, the realist and the trivialist, each important in his own way, was well represented. Among such a large number of pictures there were many commonplace, or decidedly bad, causing the impression that it would be better for the advancement of art to have fewer exhibitions with a more choice selection of works. Some art critics expressed surprise at the admission of H. Thoma's "Flight from Egypt," Trubner's "Duo by Romeo and Juliet," and Lieberman's caricature of "Christ in the Temple." Many of the pictures exhibited were familiar to the art public, having been seen at the Vienna and Paris exhibitions, at the Salon and elsewhere.

A large number of German *genre* pictures were shown, an examination of which revealed the fact that a decided change has taken place among the *genre* artists of Germany. The tendency is now toward the archaic; the Salon *genre* picture, so long popular, has been abandoned; few modern-life scenes and costumes are now painted, while studies in the style of the old masters, as found in the Alt Pinakothek, are numerous. The German *genre* artist appears to have wearied of forever painting monks and peasants, and is now an archaeologist as well, the costumes, incidents and manners of historical days engaging his attention. This may be accounted for by the continual change of fashion in modern dress, and the tendency toward extreme exclusiveness manifested by the aristocratic and governing class in Germany. Two or three notable modern-life *genre* pictures were to be seen, the finest being A. Menzel's "Hof Ball." Just as this picture shows the easy life of the aristocratic circles, a second one, by the same artist, called the "Ironworkers," depicts modern work life. Both belong to the present, and will have, for all time, an historical value. Professor Knaus was not represented in the Exhibition; Vautier had a touching night scene, called "The Arrest." The Greek, N. Gysis of Munich, whose picture called "The Children's Betrothal" has won considerable reputation, at-

tempted a not very successful allegorical work with the queer title, "The Muse Encouraging Talents to Fly," each of the supposed "talents" represented by little children flying against heaven! The most remarkable specimens of exotic *genre* were "The Egyptian Harem," by A. Seel, of Düsseldorf, and the "Spanish Post," by A. Wagner.

In historical pathos no picture was equal to Defregger's "Hofer," the nearest approach to it being the well-known picture by C. Hermans of Brussels, "The Meeting of Drunken Revelers and Workingmen at the Dawn of Day." Camphausen was represented by his great equestrian portrait of the Emperor of Germany, and I. F. Brandt sent a fine historical work, the "Tartar Battle," which strongly resembled his "Turks Before Vienna," only a little grayer in tone. Keller of Carlsruhe had a picture of the Markgraf Ludwig Wilhelm von Baden, called the "Turk-Conqueror," in the battle of Szlankament, which was weak in composition and gross in color, the artist apparently striving by the brilliancy of his pigments to hide his defective arrangement.

FORD'S GLEN.

THIS is a pleasing companion piece to Mr. W. T. Richards' "Spring Time," and, like it, was one of the admired American landscapes at the French Exposition Universelle. The scene is in Williamstown, Mass., where the artist, Mr. A. C. Howland, is fond of sketching. A babbling meadow brook comes from the pasture beyond, and runs between flowery banks and grassy slopes, shaded with trees—a pretty phase of nature common throughout New England, and always pleasing as a picture when well wrought on the canvas. Mr. Howland is a meritorious and hard-working landscapist, and his "Ford's Glen" was much admired at Paris for its charm of lightness, sweetness of color, harmony and sense of atmosphere. The tones are tender, and the dark foreground, with the trees painted against the light, makes a fine contrast. The work is well composed and contains many fine lines. It is owned by Mr. George P. Wetmore of New York. At the Exhibition of the National Academy in New York, in the spring of 1879, Mr. Howland had an exquisite picture, called "Monday Morning," displaying much loving, self-forgetting workmanship. It was a little idyl of American country life, sympathetically thought out and worked with a tender touch, and is now owned by Mrs. T. F. Clapp. Two other pictures in this exhibition, by the same artist, were "A Garden Corner" and "Country Gossips." To the exhibition of 1878, he contributed "Winter Sunset, Williamstown, Mass." "Vista on the Connecticut, Walpole, N. H." and "Rustic Life." To that of 1877, "The Village Band." In 1876, "On the Connecticut at Brattleboro," belonging to Dr. W. H. Draper; and "The Old Mill, Williamstown, Mass." In 1874, "Old Mill on the Bushkill, Pa." In 1871, "The Sunlit Path," belonging to Mr. George De Forest Lord. In 1870, "Morning on the River Banks." In 1869, "A Bovine Retreat," belonging to Mr. W. H. Bradford.

Among his other works are "View on the Delaware" and "Sunset on the Rhine," both in the Johnston gallery; "River Scene," in the Olyphant gallery; "On the Road to Senlis," and "Valley of the Connecticut, near Windsor, Vt." both belonging to Hon. William M. Evarts; "On the Delaware at Belvidere," belonging to D. C. Blair; "Spring," in the John L. Riker collection, and "Autumn," in Mr. H. Trison's gallery.

Alfred C. Howland was born in Walpole, N. H., in 1838, and is the seventh generation from John Howland of the "Mayflower," and a brother of Judge Henry E. Howland of New York. The Howlands, of Howland & Aspinwall, are of the same family. A pupil for some time of Charles Parsons of New York, he went to Düsseldorf in 1860, spending a year in study at the Academy in that city, and two years in the studio of Professor Flamen; thence to Paris, where he passed two years with Emile Lambinet. Returning to New York, where the rest of his professional life has been spent, he was elected a member of the Artists' Fund Society in 1873, and an Associate of the National Academy in 1874. He paints figure pieces, noted for their quaint character, and delights in small canvases. He paints largely out of doors and is a close student of nature. The summer of 1879 he spent in Walpole, N. H., engaged upon a large landscape, and a figure piece representing a country celebration of the Fourth of July.



LEARNED gentlemen have dissolved the story of William Tell into a myth; mermaids have been converted into sun-gods, and heroes vanish into whirlwinds, but the Faust legend remains. In all its earlier forms, the Faust story is but one version of the witch and warlock superstition, in which seems to have been involved a compact with the Evil One. During life the wizard was endowed with miraculous powers, on condition that the soul, after death, was surrendered unconditionally to the powers of darkness. This idea is shadowed forth in Molière's "Festin de Pierro," one of the first forms of Don Juan. This story of Fortunatus, finally lost, is apparent in history and poetry: Merlin is shut up in the enchanted tree; Frederic Barbarossa is sitting in the mountain, with his beard grown through the table—in both cases the penalty of success during a lifetime. Towards the end of the fifteenth century one Johann Faust, or Faustus, was born at Kundlingen, in Wurtemberg. He must not be confounded with Faust the printer, who died in 1466. Johann Faust was bred a physician, took to magic, entered into compact with the devil, and ranged freely through the world, accompanied by an imp in the guise of a black dog. Shortly Faustus appeared conspicuous in history as the common representative of mischievous magicians, guilty of all kind of *diablerie*. He traveled as a scholar, a very common sort of vagabond in the Middle Ages. He has been traced through Ingolstadt—where he studied—Prague, Erfurt, Leipsic and Wittenberg. "About 1560," says Carlyle, "his term of thaumaturgy being over, he disappeared, whether under a feigned name, by the rope of some hangman, or frightfully torn in pieces by the devil near the village of Rimlich, between twelve and one in the morning, let every reader judge for himself." He is said to have died at Breda, on the Elbe, Saxony. He had a disciple named Wagner, son of a clergyman at Wasserburg. Goethe was familiar with these Faust legends as a boy.

While a student at Strasburg, 1770-71, Goethe conceived the idea of fusing his personal experience into the mould of the old legends, and for more than thirty years the work grew in his mind. The chronology of "Faust," as given by Lewes, is as follows: In 1774-75 he wrote the ballad of the "King of Thule," the first monologue, and the first scene with Wagner; during his love affair with Lili he sketched Gretchen's catastrophe, the scene in the street, the scene in Gretchen's bedroom, the scenes between

Faust and Mephisto during the walk and in the street, and the garden scene. In his Swiss journey he sketched the first interview with Mephisto, and the compact; also the scene before the city gates, the plan of Helena, the scene between the student and Mephisto, and Auerbach's cellar. While in Italy he wrote the scenes of the witches' kitchen and the cathedral, also the monologue in the forest. The whole was remodeled in 1797, and the two prologues, the "Walpurgis Night" and the dedication added. It was published in 1806. The fundamental idea of the poem is expressed in the prologue:

"A good man in the direful grasp of ill,
His consciousness of right retaineth still."

The soul, whose inborn tendency it is

"To rush aloft, to struggle still towards heaven,"

can never derive permanent satisfaction from low and sensual gratifications; and when, from the misdirection of its energies or the ascendancy of the passions, the voice of the inward monitor is still heard in the recesses of the heart, the agonies of remorse attest that its dictates can never be violated with impunity.

A French translator of "Faust" takes this view of the poem: "This irony of Mephistopheles, who carries on so audacious a game with the weakness and the desires of man, is it not the mocking, scornful side of the poet's spirit, a leaning to sullenness, which can be traced even into the earliest years of his life, a bitter leaven thrown into a strong soul forever by early satiety? The character of Faust especially—the man whose burning, untiring heart can neither enjoy fortune nor do without it, who gives himself unconditionally and watches himself with distrust, who unites the enthusiasm of passion and the dejectedness of despair—is not this an eloquent opening up of the most secret and tumultuous part of the poet's soul? And now, to complete the image of his inner life, he has added the transcendently sweet person of Margaret, an exalted reminiscence of a young girl by whom, at the age of fourteen, he thought himself beloved; whose image ever floated round him, and has contributed some traits to each of his heroines. This heavenly surrender of a simple, good and tender heart contrasts wonderfully with the sensual and gloomy passion of the lover, who, in the midst of his love-dreams, is persecuted by the phantom of his imagination and by the nightmares of thought—with those sorrows of a soul which is crushed but not extinguished, which is tormented by the invariable want of happiness and the bitter feeling, how hard a thing it is to receive or to bestow."

Lewes, in his "Life and Works of Goethe," gives a graphic and concise description of "Faust," which accounts for its almost unexampled popularity. He says: "It appeals to all minds with the irresistible fascination of an eternal problem, and with the charm of endless variety. It has every element: wit, pathos, wisdom, force, mystery, melody, reverence, doubt, magic and irony; not a chord of the lyre is unstrung, not a fibre of the heart untouched. Students earnestly wrestling with doubt, striving to solve the solemn riddles of life, feel their pulses strangely agitated by this poem; and not students alone, but, as Heine with allowable exaggeration says, every billiard-marker in Germany puzzles himself over it. In 'Faust' we see, as in a mirror, the eternal problem of our intellectual existence; and, beside it, varied lineaments of our social existence. It is at once a problem and a picture. Therein lies its fascination. The problem embraces questions of vital importance; the picture represents opinions, sentiments, classes, moving on the stage of life. The great problem is stated in all its nudity; the picture is painted in all its variety." After comparing "Faust" with "Hamlet," the most popular play in our language, Lewes says: "'Faust,' which rivals it in popularity, rivals it also in prodigality. Almost every typical aspect of life is touched upon; almost every subject of interest finds an expression in almost every variety of rhythm. It gives a large audience because it appeals to a large audience."

A poem so crowded with word pictures naturally appeals to all artists, Goethe's vivid imagination, as expressed in the text, supplying subjects in almost endless variety. As a matter of fact, German, Austrian, Italian, French and English artists have illustrated "Faust" with great success, and their productions would easily fill a large Faust Gallery. The masters who have employed their talents in this direction are so renowned in the world of art, represent so many different nationalities, and have made so many fine pictures, it is impossible to give our readers

all of them, but a fair selection of good works in black and white has been made. The list will embrace the names of Ary Schaeffer, W. Kaulbach, A. von Kreling, Alex. Liezen-Mayer, E. Gruetzner, Hans Makart, James Bertrand, A. De Neuville, Andriolli and Rudolf Seitz.

As Ophelia in "Hamlet," broken-hearted and dying in madness, is the subject most frequently chosen from that play for the artist's inspiration, so in "Faust" Margaret is the central figure, winning the profoundest sympathy and the most careful artistic attention. Bayard Taylor says Margaret is one of the most pure and pathetic creations in literature. Ignorant, uneducated—she uses none but the simplest words, and sometimes speaks ungrammatically—artlessly vain, yielding to deceit, and finally led to infamy, crime and madness, she is both real in her words and ways, and ideal in her embodiment of the pure woman-nature, and of that and love. The German critics have made her typical of many things, but she will always remain what Goethe intended her to be—simply a woman. In her language throughout there are no references except to Goethe's own early experience of love. The unhappy seduction of this innocent girl by the selfish villainy of Faust, as related by Goethe, is a deeply pathetic story. He is an idle, vain, incontinent voluptuary, the slave of base passions and of carnal appetites. His attendant spirit—a temporary servant, who is by their sealed bargain hereafter to become his eternal master—is simply the true devil of mankind in all ages, personifying the temptation to employ cunning intelligence, in various unprincipled ways, for the gratification of self. This is Mephistopheles, who contrives the means by which Faust overcomes the maiden virtue of poor Margaret. And Shakespeare himself has not drawn a more truthful picture of humanity in its fall, of the primary moral error and its consequences, of the ruined life and the deserved remorse, the unequal worldly penalty on the weaker sex, the worse torments of avenging conscience in the other. Lewes, in his "Life of Goethe," gives the same opinion.

Goethe was not quite fifteen years of age when he made, in Frankfort, the acquaintance of the actual Margaret who first set his youthful pulses throbbing to the movements of the divine passion. The story is fully told in his Autobiography, and is of much interest to both the artist and the student of "Faust," since one may gather from the poet's vivid descriptions of her some definite idea of the figure he had in his mind while writing the poem. He first saw her at a little social gathering at an inn, and says: "There came in a girl of uncommon, of incredible beauty.

Her form, as seen from behind, was almost more than elegant. The little cap sat so neatly upon her little head, which a slender throat united very gracefully to her neck and shoulders. Everything about her seemed choice. Quiet, honest eyes and lovely mouth. The form of that girl followed me from that moment on every path." At his next meeting with her she sat at a window spinning, and was as beautiful as ever.

The story of Faust and Margaret has been made, perhaps, but too familiar, in the unworthy form which it has taken in the action of Gounod's opera, to minds that have scarcely been led to reflect upon its terrible moral import. Spohr composed an opera of "Faust;" Mendelssohn has written the "Walpurgis Night," and many other composers have found their themes in this lyrical drama. Goethe's "Faust" is a very good stage-play so far as the first part is concerned. In the version played up to within a few years in Germany the author undoubtedly had a hand. In other countries the Goethe version of the Faust story underwent some extraordinary modifications. In 1825 the drama of "Faustus," by Mr. Geo. Soane, A. B., was produced at Drury Lane, London. Mr. Wallack played the hero and Miss Adine the heroine. The principal action of this piece occurs in Venice, and Faustus has wronged the heroine before the beginning of the first act. In 1849 a comic Faust appeared in London, in which "the Devil" was acted by a woman. In 1850 the best acting edition of Faust—save that approved, if not actually made, by Goethe—was produced at the Théâtre du Gymnase, in Paris. It was the work of M. Michel Carre, who, without departing in any very important point from the general plot of Goethe, made the most of the lighter scenes, and especially of the character of Mephistopheles. The drama was entitled "Faust and Marguerite," and was very strongly cast, with Bressant as Faust, Lesueur as Mephistopheles and the charming Mme. Rose Cheri as Marguerite. It was very successful, and is the model of the libretto of Gounod's opera. The apotheosis of Marguerite created a great sensation in Paris, and the piece was imported by the late Mr. Charles Kean, who produced it at the Princess's Theatre, London, and played Mephistopheles himself with very great success. The last acting edition in the original language is that of Muller, and makes a trilogy of Goethe's great poem. The entirely new version of "Faust" attempted in England by Mr. Gilbert has called forth much criticism. Above twenty translations of the first part of Goethe's "Faust" have been published in English, including several superb illustrated editions, which will be spoken of elsewhere.





MARGARET SPINNING.—AFTER ANDRIOLLI.

FAUST AND THE ARTISTS.

ARTISTS of various schools and nationalities have sketched upon the canvas their ideal of Margaret, the heroine of "Faust," and with a collection of a dozen different pictures, by as many eminent painters, an interesting study may be made. Goethe, in his "Autobiography," describes his second meeting with the real Margaret, the memory of whom floats through the whole drama of "Faust." He was to read a love poem, written for a friend. He went to the inn where Gretchen lived. She "sat at the window spinning. I glanced over the paper at the beautiful girl," says Goethe. And she is indeed beautiful, although a simple and rustic maiden, as depicted by Andriolli. She sits by the window,

evidently listening, busy drawing the thread of flax from the rude distaff. The presence of the cat adds to the peacefulness and domesticity of the scene. Andriolli is an artist who treats his figures with freedom and grace. There is unaffected simplicity in his work, which is sweetly natural, and therefore beautiful. He studies directly from nature. A charming work from his brush, "Spring," appeared in No. 3, vol. 9, of *THE ALDINE*. A more elaborate conception of Margaret is given by Liezen-Mayer, the celebrated German artist, who appears to have regarded her in her social station as superior to the position Andriolli's picture would indicate. She is robed in an elaborate costume, doubtless a study of the dress of the period, the end of the eighteenth century, and her surroundings are far more sumptuous than the poem



FAUST MEETING MARGARET AT THE CHURCH DOOR.—A. M. DE NEUVILLE.

indicates. She is lost in thought, sobered by what has befallen her, and sings to herself the plaintive ballad beginning :

"My heart is oppress,
My peace is o'er ;
I shall find it never,
And nevermore.

Where I have not him
The grave doth seem ;
The world is all
Embittered with gall.

My poor, poor head
With frenzy is fraught ;
My poor, poor mind
Is wholly distraught."

How beautifully all these thoughts are expressed in the face of Margaret, as seen in Liezen-Mayer's illustration, a glance at the

picture will show. The artist's ideal has realized all that Goethe has said of her, and already her sweet, pensive face has won our admiration and sympathies. Margaret, returning from church, is accosted by Faust, and answers him somewhat curtly. Here begins the love episode which gives to the poem a magic none can resist. The illustration is from the seventh scene of the poem, and supposes Margaret in the street in front of the Cathedral, coming from confession, where, as even Mephistopheles admits :

"So innocent is she, indeed,
That to confess she had no need."

Abashed at the boldness of Dr. Faust, who offers her his "arm and escort," she casts down her eyes, replies that she can go home without his care, and leaves, only to seek her own chamber, with her head and heart turned with the gallant speech, and an intense desire to know more of the gentleman who offered her his escort.



AUERBACH'S CELLAR.—ALEXANDER LIEZEN-MAAYER.

Alphonse Marie de Neuville, the celebrated French painter of historical and military subjects, has treated this picture in the conventional manner of most artists, following the text of the poem. Mephisto is seen lurking at a street corner, and the old gossips of the place are collected about the public fountain, as in the celebrated seventeenth scene of the poem, as if the artist intended to anticipate the action of the drama and foreshadow the fall of Margaret. Professor W. Kaulbach, in one of the great pictures

he drew for his "Goethe Gallery," represents Margaret going to church, with Faust and Mephisto beholding her for the first time from the side of the street, but lacking the courage to speak to her. He evidently treated the subject in this manner for the purpose of avoiding the hackneyed conventionalism of other artists. Nor was he without warrant for so doing, manifestly getting his hint from Goethe himself, who says of Margaret, in his "Autobiography": "As I could find no pretext to see her at home, and





MARGARET BEFORE THE MATER DOLOROSA.—A. VON KRELING.

would not seek one, I went to church for love of her, and had soon traced out where she sat. Thus, during the long Protestant service, I gazed my fill at her." As Goethe expresses through Dr. Faust his own emotions and experiences, Kaulbach is justified in the artistic license which represents that personage gazing upon Margaret as she goes to church.

Of all the artists who have attempted to illustrate "Faust," Liezen-Mayer undoubtedly stands at the head. To him we look for the full realization of our highest ideal of Margaret, and his novel and charming conception of her meets every expectation.

the wall for support ; her hands clasped in the anguish of despair, and falling tenderly over all the light of a declining day. The dungeon picture is singularly dramatic and touching. The hair is dishevelled, the dress is *dishabille* and neglected, the eyes are lusterless, the countenance has lost its expression of intelligence, and the only idea which apparently retains a hold upon her mind, judging from the story the hands tell, is in relation to her child. For has she not been tending and caressing the wisp of straw as if it were a living infant ? The maternal instinct is stronger than reason ; and, although chained in a dungeon, and unable to recog-



MARGARET SPINNING.—A. LIEZEN-MAAYER.

We are fortunate in being able to give in this series of Faust-pictures three of his superb cartoons of the heroine of the tragedy : the beautiful, thoughtful, distraught girl at the spinning-wheel ; the same Margaret at prayer, when she has cast herself and the flowers she brought—roses, which the artist delights to introduce into his pictures—at the feet of the Mother of Sorrows ; and the poor girl in the dungeon, quite insane from her troubles, with the face of her lover buried in her lap. Trace the powerful manner in which the artist is able to depict the mental condition upon the countenance and form ; how the misery and anguish increases from the first false step to the hour of execution ! Now we see her in the lonely churchyard, her head bowed, and leaning against

nize even her lover, yet she rudely fashions a bundle of straw for a baby and clasps it to her breast. Only a great artist, who knows mothers and their children, who perhaps is himself a husband and father, could draw a picture like this.

It is an interesting fact, especially so for Americans, that Liezen-Mayer married a beautiful American woman from Baltimore, whom he met while she was traveling abroad with her parents ; and this lady was the model for her artist-husband, the one woman above all others chosen to represent the most lofty and beautiful ideal creation of Goethe's greatest poem. The beautiful pictures of Margaret are portraits of the artist's wife, a just tribute to American beauty ; and in the cartoon which repre-



sents Margaret playing with her little sister, who was such a world of care, the artist has introduced his own handsome child. And who shall say that the tall, well-formed, good-looking Faust in these cartoons is not Liezen-Mayer himself? A Hungarian by birth, he is a very tall, well-built, manly man, with the fine features proverbial among his countrymen, and he wears an immense mustache, like Prof. Wagner's.

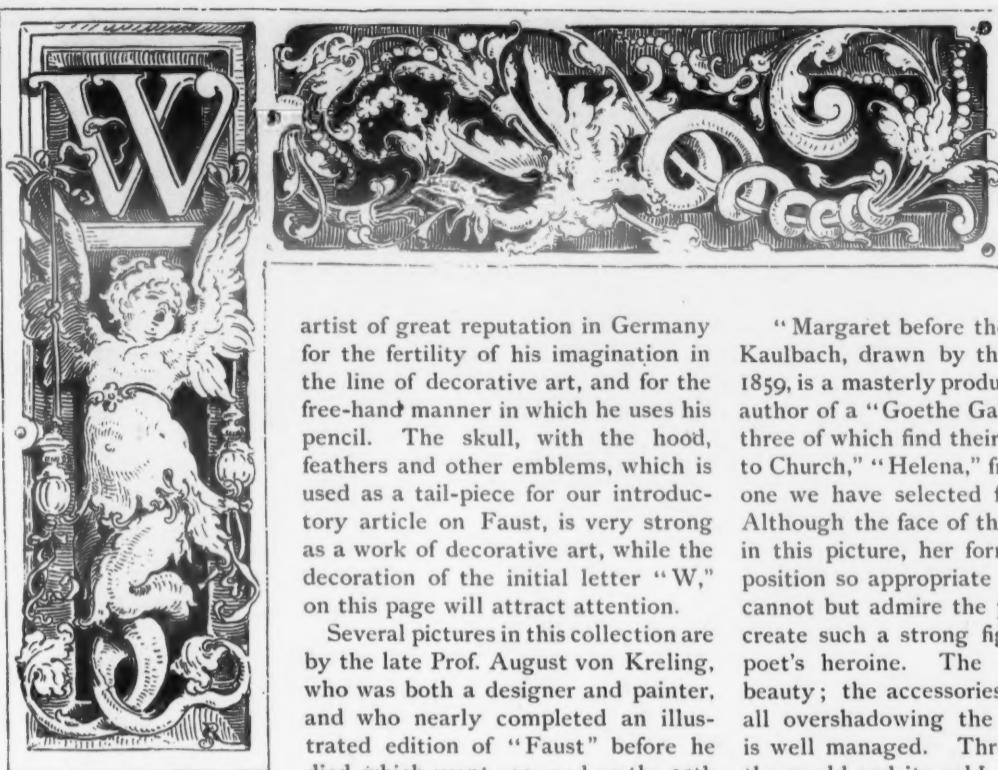
Three other pictures in this collection, by Liezen-Mayer, are

"Oberon and Titania's Golden Wedding," pastoral, graceful and beautiful, illustrative of the "intermezzo" of the poem; the celebrated garden scene, and "Auerbach's Cellar." The last mentioned is in Leipzig, and is a scene of Aristophanic buffoonery. There is a carouse of jolly companions—Frosch, Brander, Siebel and Altmayer—in this cellar, which reeks with the fumes of bad wine and stale tobacco; its blackened arches ring with the sound of boisterous mirth and noisy songs. The sots display themselves in all their sottishness. The artist has given us this scene much as it must have appeared to the imagination of the poet, choosing the moment when Dr. Faust leaves the cellar disgusted with this particular form of human enjoyment. In their madness the table has been overturned, the jolly fellows have fallen to fighting, and in the midst of the *mélee* the gentlemen acquainted with supernatural powers take their departure. A glance at the illustration shows its strength, and the ability of the artist to grasp at once all the dramatic points of the situation while bringing out the poet's idea.

The garden scene has been most happily depicted. The pathway runs through shaded glens; the birds of spring-time twitter in the boughs; the foliage is young and tender—the whole atmosphere breathes of love and sweet emotions. Margaret is listening with half-unconscious rapture to the tale Faust pours into her ear, while she clings to his neck and his arm encircles her waist. These are typical lovers, graceful in pose and outline, telling at a glance the story of the poem. Here, again, do we not see the tall artist and his handsome American wife? Lewes writes of this scene: "Very artful and very amusing is the contrast between this simple girl and her friend Martha, who makes love to Mephisto with direct worldly shrewdness. The effect of this contrast is very fine." It has been well brought out by the artist.

Alexander Liezen-Mayer is, at the present time, about forty years of age, and holds the important position of Royal Professor in the Academy of Arts at Munich. When quite a young man he went to that city from his birth-place in Hungary and became one of the famous Pilony school, which has educated such artists as Professor Wagner, also a Hungarian, Gabriel Max, and Hans Makart of Vienna. He was a member of the jury for the International Art Exhibition held at Munich in 1879. Recently he visited Hungary, where he was received with great attention and official honors. The cardinal primate Simor, a patron of art, invited him and his wife to pay a visit to Gran, his episcopal seat, and the Minister of the Interior, Trefort, ordered from him a historical work for the National Museum at Buda-Pesth, the artist to choose his own subject.

Two of Liezen-Mayer's pictures, in our collection, "The Garden Scene" and "Oberon and Titania's Golden Wedding," have been set in fanciful and appropriate frames by Rudolph Seitz, an



artist of great reputation in Germany for the fertility of his imagination in the line of decorative art, and for the free-hand manner in which he uses his pencil. The skull, with the hood, feathers and other emblems, which is used as a tail-piece for our introductory article on Faust, is very strong as a work of decorative art, while the decoration of the initial letter "W," on this page will attract attention.

Several pictures in this collection are by the late Prof. August von Kreling, who was both a designer and painter, and who nearly completed an illustrated edition of "Faust" before he died, which event occurred on the 25th of April, 1876. He was a son-in-law

of Kaulbach, a pupil of the sculptor Schwanthaler and the great Cornelius, and director of the Art Industrial School at Nuremberg. He is best known in this country, perhaps, as the designer of the Probasco Fountain at Cincinnati, Ohio, his largest work and considered one of the finest in the world. "Margaret before the Mater Dolorosa" and "Margaret in Prison" are fair specimens of his larger Faust cartoons, of which he made fourteen. Wholly inferior to Liezen-Mayer's—noticeably in his conception of Margaret, who is a remarkably plain and coarse looking woman—they are too theatrical, overcrowded with accessories which often distract the attention from the central idea and belittle the incident depicted. In Germany, when "Faust" is played at the theatres as a tragedy, the action of the piece is always supposed to occur in Nuremberg, and the scenery is represented accordingly. As Kreling was a resident of that city, it is fair to presume that he made most of his studies in the ancient town, and therefore they possess a certain interest from their historical value. The pictures on these pages of Margaret plaiting her hair in her chamber; of Mephisto and Faust proceeding to ascend to it with the jewel-box, and of Margaret admitting Faust to her room after having administered the sleeping potion to her mother, are also by the celebrated Kreling.

Two pictures from Ary Schaeffer will attract attention: "Margaret at the Fountain," the original of which is in the collection of Sir Richard Wallace of England, and, the best of all this artist's Faust illustrations, "Margaret in the Cathedral." There is a tenderness and grace in these pictures, and saintliness of feature characteristic of the artist, which at once enlists our sympathies and calls out the higher emotions. Schaeffer had the soul of a poet; he was a romanticist and passionately fond of music; he possessed a tender heart, and a mind open to all culture, all graces. Some one has said he could not help painting saints, and perhaps this is the reason the "evil spirit," as represented by Mephisto, has been omitted from the cathedral scene, one of the figures usually introduced by other artists. The men and women whom Schaeffer represents at worship are holy, sincere and devout; even Margaret in her distress is penitent. Hamerton says: "Schaeffer, as an artist, owes his rank entirely to

the elevation of his feeling. His drawing is usually correct and his taste refined; but his color is bad, and though his handling is neat, from much practice, it has no artistic subtlety. * * He will be remembered as an artist of high aim and pure sentiment, and a man of more than common political conviction and fidelity, but his influence upon art has been slight and will not be durable."

"Margaret before the Mother of Sorrows," from a cartoon by Kaulbach, drawn by that distinguished and lamented artist in 1859, is a masterly production, challenging admiration. He is the author of a "Goethe Gallery" of pictures, twenty-one in number, three of which find their subjects in "Faust"—"Margaret Going to Church," "Helena," from the second part of the poem, and the one we have selected for illustration, which is much the best. Although the face of the beautiful Margaret is hidden from sight in this picture, her form is so graceful and charming, and her position so appropriate to the anguish which is torturing her, we cannot but admire the power of an artist who had the ability to create such a strong figure, possessing all the attributes of the poet's heroine. The lines in this composition are those of beauty; the accessories are harmoniously introduced without at all overshadowing the central figure, and the light and shade is well managed. Through the archway there is a glimpse of the world and its cold charity. One of the old gable-houses of Nuremberg forms the background, and in the middle distance stand the gossips of the town who have met at the public fountain. They are pointing at Margaret, saying unkind things of her, and lifting their hands in pious horror at her wickedness. She has fled from the world, and at the feet of the Virgin, who supports the head of the dead Christ, seeks for the comfort the cold stones of the statue can give, and which is denied her by the world of living flesh and blood.

The London *Art Journal*, in 1865, writing of Kaulbach, said: "His subjects, his styles, and his materials, which are many, are alike worthy of note. His themes, we have seen, are wide in





MARGARET IN THE CATHEDRAL.—AFTER ARY SCHAEFFER.

range and lofty in aspiration. History in epochs, which are landmarks in the world's civilization; philosophy that teaches through example; poetry as manifested in the creations of Shakespeare and Goethe; life in its light and shade, in the climax of its joy and the depths of its sorrow—such are the subjects which, in their diversity and import, measure the genius and circumscribe the labors of Kaulbach. In style, too, as in subject, this painter displays the same versatility; by turns he is grave and gay. Like dramatists and actors of first quality, he is great at once in comedy and in tragedy; his impersonations, in short, are close upon the models of Phidias and Raphael, of Dürer and Hogarth."

All the noted Austrian painters are graduates of the Munich Academy, nearly without exception—Munkacsy, Makart, Canon

and many others. Whatever may be thought of Makart as an artist, in this country or France, he ranks among the first, if not as the leading artist of Austria, and has recently received unusual honors. He is admitted to be one of the greatest colorists of the times, although there are those who style his pictures, "great, false decorative machines." But his art talent is indisputable; he possesses a marked individuality; he draws with freedom and correctness, is master of composition and dramatic effect. His group of "Faust and Margaret" is at once beautiful, plastic and powerful. The moment represented by the picture is when Margaret starts up from her seat in prison, clutches the head of her lover with her hand, and appears to have a gleam of conscious recognition, as Faust bids her fly with him and escape the im-



MARGARET BEFORE THE MOTHER OF SORROWS.—AFTER KAULBACH.

pending doom. Makart's wife, who is a tall, handsome woman, is the model for Margaret, as she is for most of the queenly and beautiful women painted by this artist. In this respect Liezen-Mayer and Makart are alike fortunate.

The Festzug at the recent silver wedding of the Emperor of Austria, Kaiser Franz Josef, proved a great triumph for the prince of the color kingdom, the artist Makart. He arranged the decorations and historical scenes for the Vienna pageant, and, when it moved through the streets of the capital, headed the group of fine arts. He was dressed in a simple black costume, copied from a portrait of Rubens, and rode a cream-white steed, followed by a staff of all the artistic celebrities of Austro-Hungary. He was received like a conqueror, with waving of handkerchiefs and shouts

of "Hoch Makart!" wherever he went. By order of the emperor the frescoes of the new Parliament building are now placed in his care, and this procession of homage is to adorn the walls of the great *saal* of the magnificent structure.

"Mephisto Behind the Scenes" is a strong work by a powerful and well-known artist of Berlin, E. Guetzner, whose pictures of monks and cloister life are widely popular. He indulges his brush in the jolly and humorous incidents of life, and appears to delight in illustrating the weaknesses of human character; in depicting men as they actually appear when all restraint is removed. What more natural than that the evil spirit, as represented by Mephisto, should seek to flatter a pretty dancing girl behind the scenes, while, perhaps, the grand tragedy of "Faust" is being played

before a house full of people, whose eyes are wet with tears in sympathy with the misfortunes of Margaret? The cunning and intriguing character of Mephisto are plainly brought out in the picture. Guetzner is a great character drawer, and admirably represents all the stages of intoxication, gluttony and fondness for liquors, in such pictures as "A Heavy Pull," "Light and Dry," "The Monastery Wine Cellar," "The Butler's Breakfast," "Self-Contented," "A Taste of the Best," "Hours of Recreation," and other of his numerous similar works. He is the best illustrator of Shakespeare's "Merry Wives of Windsor" that has yet appeared, and has published an incomparable series of cartoons of "Falstaff," showing this hero with his page Robin, with Mrs. Page,

"Virgin," "Aurora," "Marguerite" (which was exhibited in the Salon in 1875), "Magdalene," "Know Thyself," "Lesbia," etc.

It would require a volume to describe all the pictures produced by the European artists who have attempted to illustrate "Faust." While only four or five artists have touched the second part of "Faust," it would seem that nearly every German great figure painter must have tried his hand on the more human first part. A gentleman in Boston, Mr. Henry W. Holland, has been for some years engaged in making a collection of Faust pictures, and although he considers it far from complete, it contains some two hundred large, as well as many small engravings, and a great number of original drawings, sketches, cartoons, etc. He regards

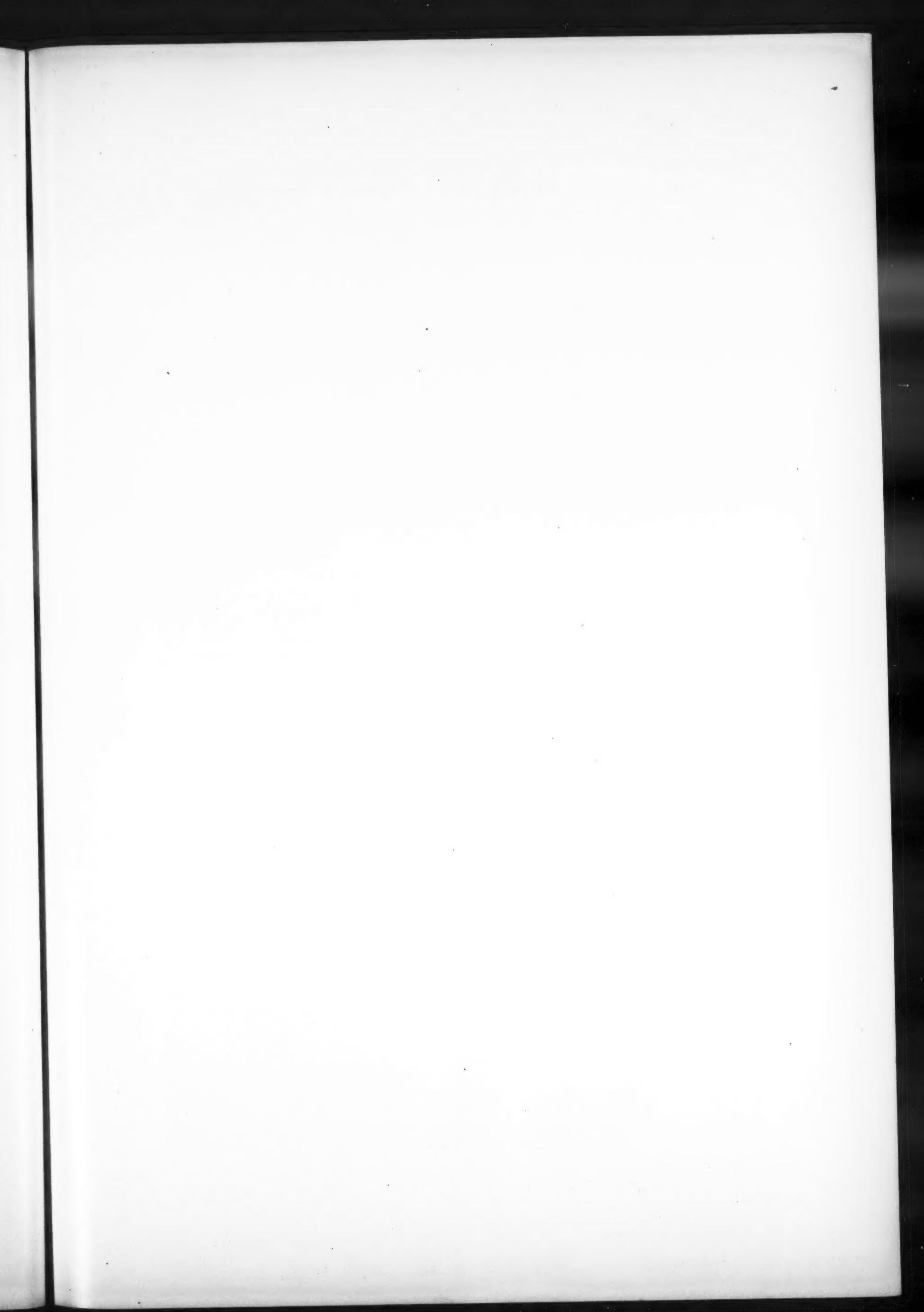


OBERON AND TITANIA'S GOLDEN WEDDING.—A. LIEZEN-MAYER.

on the battlefield, meeting Mrs. Ford, recruiting, bragging, and disowned, all excellent in conception and execution.

The last picture of the present series of illustrations of "Faust" is by Jacques Bertrand, and represents "Margaret and her Babe." The work is essentially dramatic, and peculiarly French in its composition and treatment. The poem of "Faust" touches very lightly upon the subject of Margaret's child, and the reader is left to infer that the mother killed it. In this picture we see a child which is much older than an infant; the Margaret is a tolerable one; the Mephisto, playing upon a musical instrument in the window-seat, is simply a caricature, and his presence in this painful scene is wholly intolerable. Bertrand is an artist of the first rank, a pupil of Périn, and a Chevalier of the Legion of Honor. Among his well-known pictures are the "Death of Virginia," in the Luxembourg; "Echo," "The Education of the

series of Faust pictures by James Tissot—a Frenchman by birth, but long a resident of England—as having the most tender feeling. His picture of the "Meeting of Faust and Marguerite," painted in 1861, is in the Luxembourg. Besides his pictures in the Holland collection, there is a "Marguerite" by Tissot in the Walters gallery in Baltimore; and "Faust and Marguerite," said to be a fine work of its kind, is in the collection of Mrs. H. E. Maynard of Boston. The series of illustrations for "Faust" by the eminent Peter von Cornelius are regarded by Mr. Holland as the most powerful in drawing. As a boy this artist had great literary tastes, and was fond to excess of Goethe, Tieck, Novalis and other authors. He executed a series of designs for "Faust," and another series for the "Nibelungenlied." He was not a colorist, but excelled in the expression of thought in his works; hence so many persons prefer his cartoons. It has been said of





MARGARET AND HER BABE.—AFTER JACQUES BERTRAND.

Cornelius that "he seems to have been imbued by the spirit of Goethe in his conceptions, and to have struggled to imitate Michael Angelo in his manner."

Other artists who have illustrated "Faust" are Paul Konewka, who died in 1871, and was so celebrated for his *silhouettes*, which were as truly creations as Flaxman's "Outlines;" Prof. Moritz Retzsch of Dresden, who died in 1857, and who published a series of illustrations for "Faust," as well as of Schiller's and Shakespeare's works; Engelbert Siebert, one of the few artists who have illustrated the second part of "Faust;" L. Hoffman, and

a woman is standing by the lattice-work window, tears falling over her cheeks. It has been noticed as a curious art coincidence that there is an almost exact identity in design of the Delacroix and Ary Schaeffer pictures of "Margaret in the Church." The effect is quite different, of course, and Schaeffer was too spiritual to put the evil spirit in the church in the flesh, but otherwise the resemblance is very close. Ferdinand-Victor Eugène Delacroix, who died in 1863, was a "romanticist" who painted innumerable works on all sorts of subjects. His illustrations of "Faust" were approved by Goethe himself.

—Fuller-Walker.



IN THE GARDEN.—A. LIEZEN-MAYER.

Gabriel Max, who made six original drawings of "Faust," all of which are in the possession of Mr. Holland of Boston. These are "Faust in His Study," "Easter Morning," "Walpurgis Night," "Mephisto as Faust," "Margaret Before the Mater Dolorosa," and "Faust and Mephistopheles." Of notable single pictures illustrating "Faust," mention should be made of the Rembrandt etching of Faust and the Earth Spirit, and the tremendous Grützner head of Mephistopheles; the Doré-like Chiflort of the Hartz witch meeting, and some sweet Margarets by Cabanel, Bertrand, Max, Merle and others. A Margaret shown in New York a year or two ago, and still at the Schaus gallery, by Cabanel, is tender and sorrowful, but is not the ideal Margaret. The half-figure of

FAUST AND THE BOOKMAKERS.

THREE sumptuous editions of the first part of "Faust" have been issued by the bookmakers, known as the Seibertz edition, the Kreling "Faust," and the Liezen-Mayer. As long ago as 1850 the great publishing house of Cotta, in Stuttgart, which owned the copyright of Goethe's and Schiller's works, brought out a fine edition of "Faust," illustrated by E. Seibertz. For many years this was the only illustrated edition. Many of the pictures were well designed, and, as a rule, the male characters of "Faust" received good treatment at the hand of the artist, but he signally failed in his rendition of the female characters. Goethe was cer-

tainly a man who had had experience enough with women to know when he met a beautiful one; and it must be admitted that when Mephisto sought to tempt Dr. Faust from the path of rectitude by presenting to his vision the form of a woman, he would naturally seek out the most beautiful creature in existence. Taking this view of the matter, it is surprising that so many artists have failed when attempting to depict Margaret, inasmuch as they endow her with very plain features and a form not altogether lovely. The appearance of Bayard Taylor's translation of "Faust," admitted to be the best yet made in English, deter-

fine illustrations of "Herman and Dorothea" are so well known, was commissioned to furnish five cartoons of Margaret. When finished the critical publishers would execute but one—Margaret at the spinning-wheel. A picture by Liezen-Mayer, at that time a young artist not widely known to fame, attracted the attention of the publishers as being the best garden scene yet produced. A copyright of it was purchased from the artist, it was engraved on steel, and now holds the position of frontispiece in the Bayard Taylor "Faust." Liezen-Mayer was at once engaged to draw the other cartoons of Margaret needed for this edition, and succeeded



MARGARET AT PRAYER.—A. LIEZEN-MAYER.

mined the then Munich and New York art-publishing house of Theodore Stroefer and George Kirchner—Stroefer & Kirchner—to bring out an illustrated "Faust" for the English and American market. Mr. George Kirchner, who is the head of the present New York publishing and importing house of fine-art books, with the firm name of Geo. Kirchner & Co., 865 Broadway, is an enthusiastic admirer of Goethe's works, and regards "Faust" as the greatest poem ever written in any language. His house wished to see the translation by Bayard Taylor properly illustrated, and to this end bought of Cotta the right to use his illustrations by Seibertz. Giving the pictures a critical examination, it was decided to discard all of Seibertz' Margarets, and L. Hoffman, whose

beyond the most sanguine expectations of Mr. Kirchner and his partner, Mr. Stroefer. "Margaret Coming from Church" and "Margaret at the Fountain," in this edition, are exquisitely beautiful, thanks, as we have elsewhere seen, to his American wife, who was the model, and it may be doubted if the now eminent artist has ever surpassed these early efforts. The first edition of this book (a large folio) was printed in London, by R. Clay, Sons & Taylor. The paper, which cost for the letter-press alone \$3,000, was made by John Dickinson & Co., and the binding was done at the library of Oxford University. This work has fifteen steel engravings and thirty-five wood cuts.

The Kreling "Faust" owes its existence in Germany to the

great art-publishing house of Frederick Bruckmann of Munich, which has done more as publisher and collector to forward the interests of the German fine arts than any other of modern times. Mr. Bruckman is the owner of many of the original works by Kaulbach, including the "Goethe Gallery," his posthumous works, with the compositions to "The Deluge," and many others, worth at least \$250,000. He also owns the "Schiller Gallery," the original illustrations for Victor Scheffel's "Ekkehard," and the paintings by Kreling for the illustrated edition of Goethe's "Faust." He only publishes those works of which he owns the originals,

tempted. Liezen-Mayer was engaged to furnish an entirely new series of cartoons, and Rudolph Seitz to supply the decorative pieces. It is from this edition we have drawn so liberally, through the courtesy of Mr. George Kirchner, for this issue of THE ALDINE. A new translation was needed for the English and American edition, and this was made to order in the original metres by Thomas James Arnold, Esq., F. S. A., Metropolitan Police Magistrate, England. Six years were spent in the preparation of the work (which appeared at first in numbers), at a total cost of over \$100,000.



IN THE DUNGEON.—A. LIEZEN-MAYER.

forming the extensive collection known as the "Kaulbach Gallery" in Munich which is open to the public daily. The firm of Stroefer & Kirchner issued the English edition of Kreling's "Faust," with the translation by Theodore Martin, in large folio size. This work contains ninety illustrations, executed in permanent photography and wood engraving. A magnificent cover was designed for the book—a work of art in itself—containing medallions of the principal characters in oxydized metal. A fine illustration of the cover is given on page 346.

Neither of these editions were wholly satisfactory to Messrs. Stroefer and Kirchner, and finally they determined to publish an illustrated "Faust" on a scale of magnificence never before at-

Only those who have engaged in a similar undertaking can form any idea of the expense, time and labor involved. The most appropriate passages in the poem to be illustrated were decided upon; the manner of their treatment as pictures was determined, and sometimes it happened that the artist drew several cartoons of one subject before the critical publishers were satisfied. From the original drawings the engravings had to be made. Of the one hundred illustrations in this great work, thirteen are beautiful steel plates. But its most noticeable features are the magnificent wood engravings, the power and softness of which recall the masterpieces of Dürer. To give the best interpretations of Liezen-Mayer's conceptions it was necessary to choose the wood-cut,



MARGARET IN PRISON.—AFTER A. VON KRELING.

according to the traditions of the great master, Dürer. The result is a triumph of engraving, of which Germany and German artists are justly proud. The cartoons have been given in the spirit of the artist, with a free margin for allegorical ornaments. The

wood engravings were executed at the Xylographic Institute of Wm. Hecht in Munich. The steel engravings are by Bankel, Deininger, Goldberg, Forberg and Ludy. Typographically, the work is a model of beauty, the type used being the so-called

Schwabacher, a very neat gothic which was introduced into Germany in 1876 by Stroeser & Kirchner, and is now universally adopted for all works of luxury, poems, etc. Many of the initial letters and the headings of the cantos are printed in red ink, the whole appearance of the work in this particular being in keeping with books of the Middle Ages. This edition was printed in Stuttgart and bound in Leipzig. Thus four of the most important German cities were engaged upon it, while all the crafts were united in its production. This important work was given to the public complete in the winter of 1877, since which time there has been issued French, Spanish, Dutch and one Scandinavian edition of the same. In just appreciation of its great merit, all the artists engaged were individually awarded gold and silver medals at the Munich Art Exposition of 1876, and, for the unusual excellence of the whole work, the publishers were decreed medals both at Philadelphia and Munich. This thoroughly German poem must have been, for once, illustrated in the true German spirit. Liezen-Mayer, a distinguished master of the new realistic school, erects for himself, the poet, and art, a magnificent monument. All honor to the German publishers that a German poem is thus immortalized.

WILLIAM MORRIS HUNT.

THIS eminent Boston artist met his death by drowning, in the fifty-fifth year of his age, on the 8th of September, 1879, at the Isles of Shoals, off the coast of New Hampshire. He was born in Brattleboro, Vt., March 31, 1824. At sixteen years of age he entered Harvard College, but was obliged to leave on account of feeble health. When he first gave his attention to art he intended to devote himself to sculpture, and entered the Academy at Düsseldorf in 1846, where he remained nine months. He then determined to study painting, and went to Paris in 1848, becoming a pupil of Thomas Couture. He also made the acquaintance of J. F. Millet, and became enthusiastic over his work, enlisting all his sympathies in Millet's cause. In his efforts to secure for Millet deserved recognition from the public he was successful. He first told and showed his countrymen the significance of Millet's deep and tender tones, and was the first person in the United States to buy and import his works. Mr. Hunt learned to appreciate and sympathize with the life of the French peasantry, whose loving student and earnest friend was Millet. From Millet, too, as from Couture, he gained the thoughtfulness and strength which were the prominent characteristics of his paintings. But it is a mistake to regard Mr. Hunt as an ardent disciple of Couture. If he had any quality it was catholicity in art. He perceived artistic merit wherever he

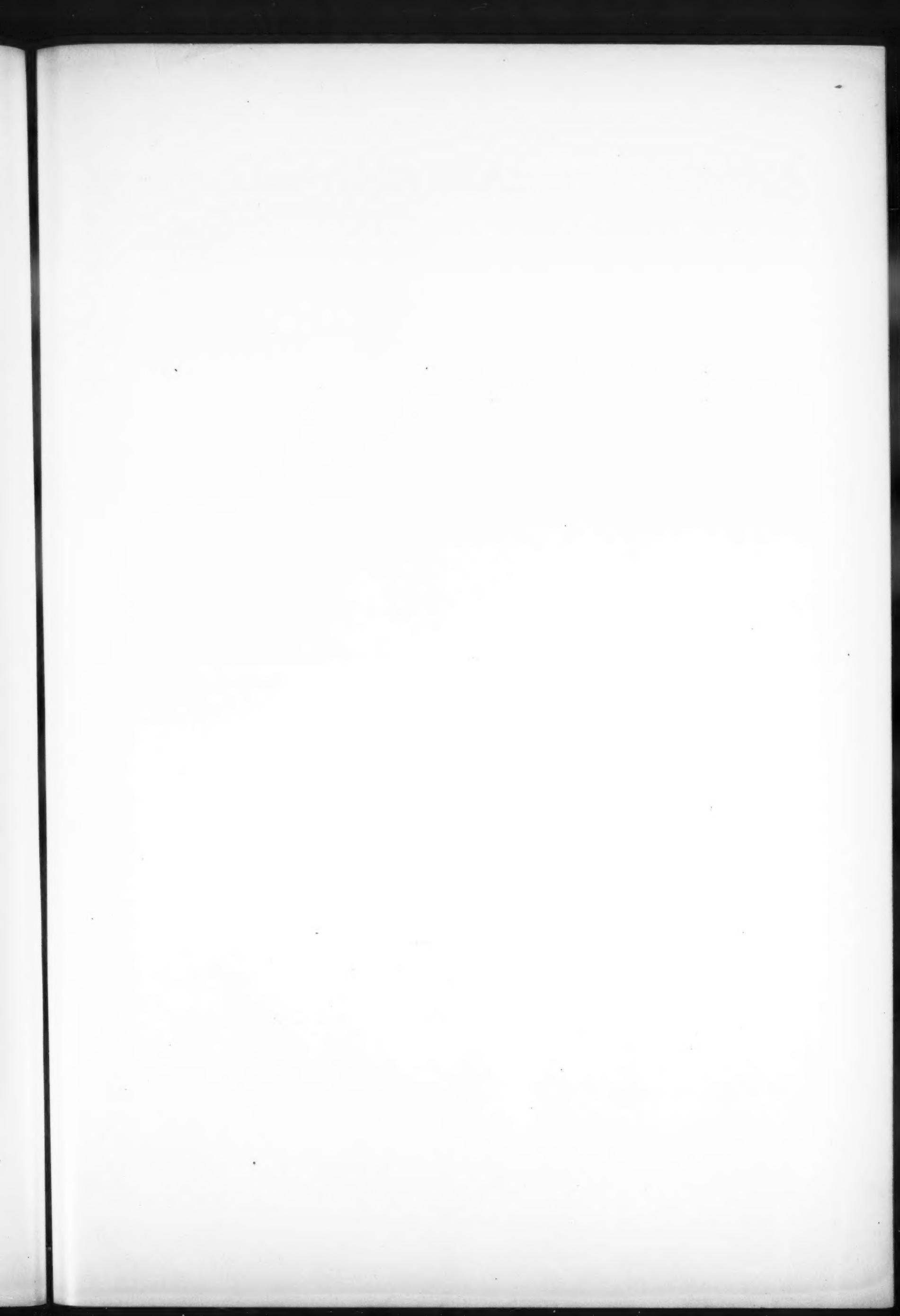




MEPHISTOPHELES BEHIND THE SCENE.—AFTER F. GRUTZNER.

found it. After exhibiting in three successive *Salons* in Paris, and making a tour in Italy, he came to this country in 1855, opening a studio in Newport, and marrying Miss Louisa Perkins of Boston, in which city he finally settled. His best work was

done in the years immediately following his return from abroad. He was a *genre*, figure, landscape, and portrait painter, and the author of a celebrated little book called "Talks on Art." Like Thomas Cole he founded an American school of painting.



THE SPRING AT NESLETTÉ, NORMANDY.—AFTER VAN MARCKE.

